

# SLAYER

GUITAR • VOCAL WITH TABLATURE

## UNDISPUTED ATTITUDE



Cherry  
Lane  
Music

Authorized Edition  
**guitar**





# SLAYER

## UNDISPUTED ATTITUDE



*All photography by Kevin Estrada*

*Transcribed by Jeff Jacobson*

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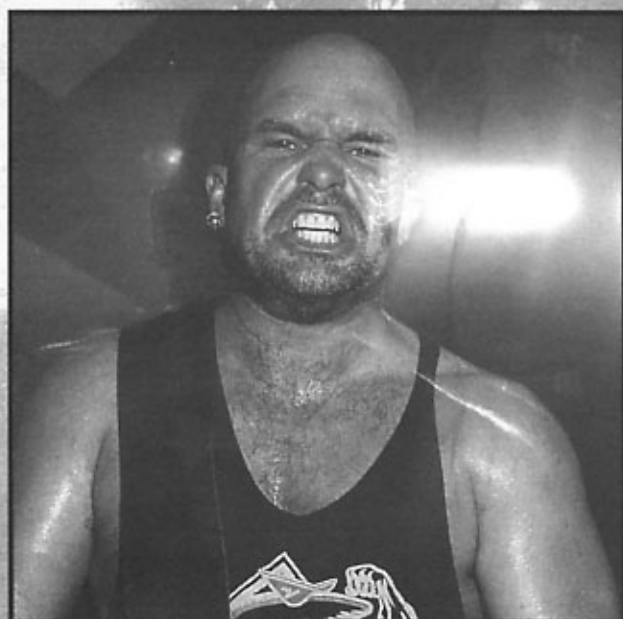
For a comprehensive listing of Cherry Lane Music's songbooks, sheet music, instructional materials, videos and more, check out our entire catalog on the Internet. Our home page address is: <http://www.cherrylane.com>

Due to copyright restrictions, "Guilty Of Being White" and "Filler/I Don't Want to Hear It" are not included in this collection.

Paul Bostaph plays drums on the recording of *Undisputed Attitude*



**Jeff Hanneman**  
*Guitar*



**Kerry King**  
*Guitar*



**Jon Dette**  
*Drums*



**Tom Araya**  
*Vocals, Bass*

# "DISINTEGRATE" , YOU BASTARDS!"

screams Tom Araya as  
Slayer slams into one

minute and 40 seconds of pure punk power with an undisputed attitude. This isn't that whiny, snot-nosed, dyed-hair, punky-come-lately, guy-that-everyone-beat-up-in-high-school-type spewing out tunes about a troubled childhood and low self-esteem (while raking in the big bucks). This is the original wave of punk bands as recorded by Slayer, one of the originators of thrash punk. *Undisputed Attitude* is filled with Slayerized covers of songs from bands including Verbal Abuse, D.I., Minor Threat, and T.S.O.L., presented here in the form of note-for-note transcriptions, setting you on the way toward mastering the thrashing punk/metal riffs and solos that make this album one of Slayer's best efforts to date.

The essence of both the original punk bands and Slayer is very much in evidence here. Don't think that Slayer's interest in serial killers, religion, suicide, and politics has waned. They're still as sick, smart, sadistic, and sarcastic as ever. "Punk is a combination of attitude and social commentary of the times," says Araya. Slayer's own undisputed attitude and commentary has been in blatant, ever-escalating evidence since the 1983 release *Show No Mercy* and six subsequent albums—*Hell Awaits*, *Reign In Blood*, *South Of Heaven*, *Seasons In The Abyss*, the pulverizing live disc *Decade Of Aggression*, and 1994's *Divine Intervention*—the last five achieving gold record status.



When it came to choosing the songs for *Undisputed Attitude* it was handled in typical Slayer fashion. "We agreed on everything that's on the record. Everything else we agreed to leave off," laughs Araya. With the tunes agreed upon, it was time to Slayerize them. The whole album was bashed out in one month, with Dave Sardy of the seminal New York band Barkmarket co-producing. Slayer kicked out the jams, trying to cut each song in one take, to capture the raw power of the original tunes. Some songs feature slightly altered lyrics, and many were not exactly suited to Araya's normal singing voice. "Hell yeah, it was challenging. 'Verbal Abuse' was closest to my style. I learned air management to sing these," Araya notes. "I didn't think he could do it," adds Kerry King, with his usual bluntness, "but he jumped up and kicked everybody's ass. I think the whole record kicks ass. 'Undisputed Attitude.' It fits the record, fits what Slayer is about, fits everything we've ever touched." Indisputably.

"What passes for punk rock nowadays is just wimpy pop. It's so inoffensive, so pussy; there's no attitude."

—Jeff Hanneman



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# DISINTEGRATION/FREE MONEY

Words and Music by Eric "Joie" Mastrokolas,  
Brett Dodwell and Nicki Sicki

Tune down 1/2 step: 114

⑥ = E $\flat$     ③ = G $\flat$   
 ⑤ = A $\flat$     ② = B $\flat$   
 ④ = D $\flat$     ① = E $\flat$

E5 (type2)   E5   A5 5fr.   C5 3fr.   D5 5fr.   C $\sharp$ 5 4fr.   F5 8fr.   E5<sup>VII</sup> 7fr.   G5 10fr.   D5<sup>X</sup> 10fr.   B5 7fr.

Free time  
E5 (type2)

Gtr. I  $\diamond$  *mf*

Gtr. II

*mf*  
w/wah as filter

\*\*Fdbk. (8va)

1/2

trem. bar

\*\*Fdbk.

Fdbk. pitch: F $\sharp$

\*\*F $\sharp$  harmonic (② 7fr.) can be substituted for fdbk.

\*Fade in chord w/vol. knob.

Fast Rock  $\text{♩} = 228$

Rhy. E5  
Fig. 1  $\diamond$

A5

in - te - grate, — you bas - tard!

\*Bar at normal position.

\*Indicates trem. pick (throughout).

C5   D5 (end Rhy. Fig. 1)   E5   A5   C5   D5

\*1   2 1/2

(wah off)   2 1/2

\*Pull bar up.



**Double time feel**  
w/Rhy. Fig. 1 (4 times) (Gtrs. I & II)

1. I've done need you o - ver - dose, it does - n't mean go a - shit. Your  
2. I don't need you now, so why don't you go a - way. My

One day will time, come real what a - bout you? Don't both - er will me a de - bit, cayed. And  
And

bod - y is a weap - on you and my mind just is in fuck - de - cay. And  
ev - 'ry - one will fuck you 'cause you're just a fuck - in' whore. And

all you stu - pid ass - holes are here to see me die. }  
when I see you stand - ing there, I just don't want no more. }

Dis - in - te - gra - tion, dis - in - te - gra - tion, dis - in - te - gra -

\*Refers to Gtr. I only (next 8 bars).

tion. Dis - in - te - gra - tion, dis - in - te - gra - tion,

1. w/Rhy. Fig. 1 (2 times) (Gtr. I)  
dis - in - te - gra - tion.

2. w/Fill 1 (Bass)  
tion.

Fill 1  
Fdbk.  
(8va)

Fdbk.

pick slide  
steady gliss.

Fdbk. pitch: F

Rhy. Fig. 2

G5 D5 E5<sup>VII</sup> G5 D5 E5<sup>VII</sup> G5 D5 E5<sup>VII</sup>

1. I don't want your prob - lem, sop - ping all the time. I can't e - ven go when I  
 2. Life is fuck - in' slav - 'ry, they work you nine to five. Waste your time work - ing, you

(cont. in notation)

G5 D5 E5<sup>VII</sup> C#D5 C5 D5 N.C.(E5)

don't e - ven have the time. } want ev - 'ry - thing and ev - 'ry - thing wants me.  
 might as well die. }

Gtrs. I & II

H H

To Coda w/Rhy. Fig. 2 (4 times)

G5 D5 E5<sup>VII</sup> G5 D5 E5<sup>VII</sup>

C5 D5 C5 D5 N.C.(E5)

I want ev - 'ry - thing and ev - 'ry - thing comes out of me.

H

G5 D5 E5<sup>VII</sup> G5 D5 E5<sup>VII</sup> Gtrs. I & II A5 D5<sup>X</sup> B5 A5 D5<sup>X</sup> B5

I want free mon - ey. I want free mon - ey.

A5 D5<sup>X</sup> B5 A5 B5 A5 B5

w/Rhy. Fig. 2 (2 times) D.S. al Coda

G5 D5 E5<sup>VII</sup> G5 D5 E5<sup>VII</sup>

I want free mon - ey. I want free mon - ey.

w/Rhy. Fig. 2 (2 times) Coda w/Rhy. Fig. 2 (3 times)

G5 D5 E5<sup>VII</sup> G5 D5 E5<sup>VII</sup> G5 D5 E5<sup>VII</sup> G5 D5 E5<sup>VII</sup>

Life is fuck - in' slav - 'ry, they work you nine to five.

G5 D5 E5<sup>VII</sup> Gtrs. I & II G5 D5 E5<sup>VII</sup> G5 D5 E5<sup>VII</sup>

Waste your time work - ing, you might as well die.



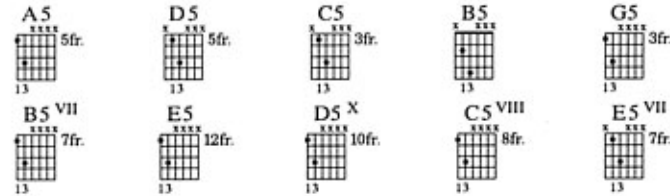
# VERBAL ABUSE/LEECHES

Words and Music by Eric "Joie" Mastrokolas,  
Brett Dodwell and Nicki Sicki

Tune down 1/2 step:

⑥ = E $\flat$     ③ = G $\flat$   
⑤ = A $\flat$     ② = B $\flat$   
④ = D $\flat$     ① = E $\flat$

Fast Rock  $\text{♩} = 228$   
Double time feel



1. What did you ex - pect to hap - pen up here?  
2. You're the one that put it on the show.

What's with you, what's your prob - lem?  
I get the best view from here.

You would al - ways treat me ob - scene.  
Run to pay and watch you show off.

Who cares if they make sense?  
Bud - dy, bud - dy, here's your mon - ey.

You went and sat there and broke their bot - tles.  
Can't you tell that I'm no ac - tor?

You rip the seam off — their jack - ets.  
Wel - come to the ter - ror tales.

But  
But

D5 C5 B5 G5 A5 G5 A5

you won't e - ven know we are there.  
you're not e - ven lis - t'ning to what I'm say - ing.

D5 C5 G5 A5 G5 A5

You're shit.  
Lis - ten to me. }

Rhy. Fig. 1 G5 A5 D5 C5 (end Rhy. Fig. 1)

Ver - bal a - buse. I get in - to trou - ble, I get in - to...

\*w/Rhy. Fig. 1 (3 times)  
G5 A5 D5 C5 G5 A5 D5

Ver - bal a - buse. Burn — me, I'll do it a - gain. Ver - bal a - buse.

\*2nd time play Rhy. Fig. 1 2 1/4 times.  
C5 G5 A5 D5

It's to - tal - ly your fault. Ver - bal a - buse. I guess you want some more.

1. C5  
2. C5  
Gtrs. I & II (end double time feel)  
Slower ♩ = 156  
B5<sup>VII</sup>

I guess you want some more! —

A5 G5 B5<sup>VII</sup> A5 G5  
Play 3 times  
P.M. ....

Tempo I  
Double time feel  
B5<sup>VII</sup> (end Rhy. Fig. 2)  
Rhy. Fig. 2 E5 D5<sup>X</sup> C5<sup>VIII</sup>  
slight P.M. ....

Lis - ten to her try to suck me dry. The prob - lem with you, you're a - fraid to die.

w/Rhy. Fig. 2 (3 times)  
B5<sup>VII</sup> E5 D5<sup>X</sup> C5<sup>VIII</sup>

They'll come a - round a - gain and a - gain, but in the end I know I'll win.

B5<sup>VII</sup> E5 D5<sup>X</sup> C5<sup>VIII</sup>

There's no pref - er - ence, it seems the worst thing has been done to you.

B5<sup>VII</sup> E5 D5<sup>X</sup> C5<sup>VIII</sup>

That dumb ass will blow you a - way, no one now is get - ting dead.



**D5** **E5<sup>VII</sup>**

Gtrs. I & II

Fuck them, let's just kill them dead. Fuck them, let's just smash their head.

**A5** **B5<sup>VII</sup>**

Fuck them, let's just kill them all. Oh well, once and for all.

w/Rhy. Fig. 2 (3 times)

**B5<sup>VII</sup>** **E5** **D5<sup>X</sup>** **C5<sup>VIII</sup>** **B5<sup>VII</sup>**

There's no pref - er - ence, it seems the worst thing has been done to you. That dumb ass will blow you a - way,

**E5** **D5<sup>X</sup>** **C5<sup>VIII</sup>** **B5<sup>VII</sup>** **E5** **D5<sup>X</sup>** **C5<sup>VIII</sup>** (end double time feel)

no one now is get - ting dead. You won't feel a thing when your bod - y's life you were fight - ing for.

**Tempo II**

Gtrs. I & II **B5<sup>VII</sup>** **A5** **G5** **B5<sup>VII</sup>** **A5** **G5**

Got one now, is dead. Got an - oth - er, that makes two.

**B5<sup>VII</sup>** **A5** **G5** **B5<sup>VII</sup>**

Got one more, that's three. Don't cross me no more

**Tempo I**  
**Double time feel**  
w/Rhy. Fig. 2 (2 times)

**B5<sup>VII</sup>** **E5** **D5<sup>X</sup>** **C5<sup>VIII</sup>** **B5<sup>VII</sup>** **E5** **D5<sup>X</sup>** **C5<sup>VIII</sup>**

or you're... dead!

w/Rhy. Fig. 2 (2 times)

**B5<sup>VII</sup>** **E5** **D5<sup>X</sup>** **C5<sup>VIII</sup>**

Lis - ten to her try to suck me dry. The prob - lem with you, you're a - fraid to die.

**B5<sup>VII</sup>** **E5** **D5<sup>X</sup>** **C5<sup>VIII</sup>**

They'll come a - round a - gain and a - gain, but in the end you know I'll win.

**D5** **E5<sup>VII</sup>**

Gtrs. I & II

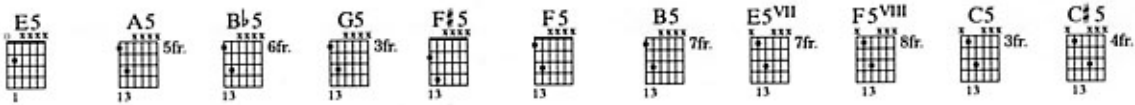
Fuck them, let's just kill them dead. Fuck them, let's just smash their head.

**A5** **B5<sup>VII</sup>**

Fuck them, let's just kill them all. Oh well, once and for all.

# ABOLISH GOVERNMENT/SUPERFICIAL LOVE

Words and Music by Jack Grisham,  
Todd Barnes, Ron Emory and Mike Roche



Tune down 1/2 step:

- ⑥ = E♭ ③ = G♭  
⑤ = A♭ ② = B♭  
④ = D♭ ① = E♭

Fast Rock ♩ = 220

Play 3 times

E5 A5 B♭5 G5 E5 F#5 F5

Gtrs. I & II

*f* *sl.* *sl.* *sl.*

A - (cont. in slashes)

Rhy. Fig. 1  
(Gtrs. I & II)

E5 A5 B♭5 G5 E5

\*P.M. ....

bol - ish gov - ern - ment, means noth - ing to me. For - get a - bout God,

\*Play only lowest note of chord when P.M. is indicated (next 7 bars).

A5 B♭5 G5 E5 A5 B♭5 G5

..... P.M. ....

he's not an - y - thing. We live by a sys - tem of per - fect goals,

E5 F#5 F5 (end Rhy. Fig. 1)

P.M. .... w/Rhy. Fig. 1

E5

peo - ple ver - sus peo - ple who are bored and old. Life must rest on the



A5 Bb5 G5 E5 A5 Bb5 G5

man who rep - re - sents. Look - ing for noth - ing in this cam - pus with no friends.

E5 A5 Bb5 G5

Pres - i - dent the name, pres - i - dent the la - bel, the

E5 F#5 F5

high - est man on the gov - ern - ment ta - ble.

B5

\*Gtr. I Rhy. Fig. 2 (Gtr. II)

Play 4 times (end Rhy. Fig. 2)

\*Play slashes 1st time only; double Gtr. II on repeats.

w/Rhy. Fig. 2 (4 times) (Gtrs. I & II)

B5 F5 E5 D5 A5 B5 F5 E5 D5 A5

Su - per - fi - cial love, on - ly for a fuck.

B5 F5 E5 D5 A5 B5 F5 E5 D5 A5

But love is in - cest and it's on - ly for a fuck.

Gtrs. I & II E5 VII F5 VIII C5 C#5 E5 VII F5 VIII C5 C#5

To the guys pro - vid - ed for free. — Peace time, war time, coun - try's in vain. —

2nd time Gtr. III substitute Fill 1  
E5 VII F5 VIII C5 C#5 E5 VII F5 VIII C5 C#5

Gtr. III

w/wah as filter

trem. bar

Full

1 1/2

(Gtr. III out) slack

trem. bar

slack

11 11 11 11 12 12 12 11 11 11 11 12 12 12 12 9 9 9 9 10 10 10 0

w/Rhy. Fig. 2 (4 times) (Gtrs. I & II)

B5 F5 E5 D5 A5 B5 F5 E5

1. I'll die for — this land some - where o - ver - seas. —  
2. But that's the A - mer - i - can way, — what it is to be free. —

To Coda

D5 A5 B5 F5 E5 D5 A5

I live for — the sum - mons  
If that's what they — call free - dom,

Fill 1

w/wah as filter

steady gliss.

pick slide

8va Full

Full vib. w/bar

19 (19)

11 12 11 12 9 10 0 (0)

B5 F5 E5 D5 A5 Gtrs. I & II B5 F5 VIII

to serve my coun - try. Ar - my,

A5 P.M. B5 F5 VIII A5 P.M.

na - vy,

B5 F5 VIII A5 P.M. B5 F5 VIII

air force or jail!

A5 P.M. B5 sl. (Bass)

*pick slide steady gliss.* w/Rhy. Fig. 2 B5 F5 E5 D5 A5

*\*Gtr. II only; Gtr. I tacet*

D.S. al Coda  
 §  
 Play 4 times  
 A5

(w/Rhy. Fig. 2) Coda B5 F5 E5 D5 A5 Gtrs. I & II B5 F5 VIII

it's not for me.

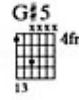
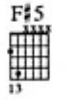
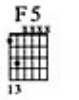
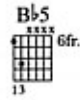
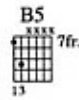
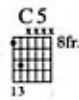
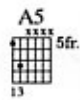
*rit.* *sl.*

(Spoken:) President Clinton can suck my motherfuckin' dick.



# CAN'T STAND YOU

Words and Music by  
Jeff Hanneman



Tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$

Fast Rock  $\text{♩} = 260$

Double time feel  
Chorus

(Hi-hat)

N.C.

Can't stand the way you look. Can't stand the way you talk.

Gtrs. I & II

*trem. pick slight P.M.*

6 7 10 9 6 7 10 9

Can't stand the way you act. Can't stand you. { 1. Do I think you're a dick? 2.3. Do I think you're sick? } Yeah!

6 7 10 9 6 7 10 9 8 9

Do I think you're a fuck? Yeah! Do I think we'll fight? Yeah! Do you think you'll win? No!

8 9 8 9 12 11

Do I think you're stu - pid? Yeah! Do I think you're lame? Yeah! Am I stress - ing?

1. **D#5** 2. **D#5** (end double time feel) **Slower ♩ = 152** (Drumsticks)

You're the one to blame. You're the one to blame.

.....4 sl. ....4

12 19 11 (19) 12 19 11 (19)

sl.

**D#5** (Bass) **Bb5** (cont. in slashes)

Harm. Harm.

sl. sl.

19 11 5 12 8 8

sl.

\*Gtr. II only; Gtr. I tacet

Rhy. Fig. 1 **A5** **C5** **A5** **C5** **B5** **A5** **C5** **A5**

(Gtrs. I & II)

(end Rhy. Fig. 1) **Bb5** Bridge w/Rhy. Fig. 1 (2 times)

**A5** **C5** **A5** **C5** **B5** **A5**

I o - pen my mouth — at the wrong time. — Al - ways

C5 A5 Bb5 A5 C5 A5

rank - ing on some - bod - y and I'm drunk all the time. — Throw - ing beer bot - tles and

C5 B5 A5 C5 A5 Bb5

spit - ting in your face, check - ing through the purse of the slut in our place. —

Gtrs. I & II F5 F#5 G#5 A5 C5 A5

P.M.

She'll nev - er no - tice if her mon - ey is gone. —

C5 B5 F5 F#5 G#5

sl. P.M.

Piss in her jack - et and just send her a - long. —

w/Rhy. Fig. 1 (2 times)

A5 C5 A5 C5 B5 A5 C5 A5

Piss in her jack - et and just send her a - long. —

1. Bb5 2. D.S. (Tempo I) al Coda Bb5

Piss in her jack - et and just send her a - long. —

Coda D#5

You're the one to blame!

12 13 11

# DDAMM

Words and Music by  
Jeff Hanneman

Tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$



Moderate Rock  $\text{♩} = 156$

Intro

(Bass)

3

Gtr. I

*pick  
scrape*

*f*

*sl.*

Rhy. 1st Verse  
Fig. 1 G5  
(Gtrs. I & II)



D5 D $\flat$ 5 (end Rhy. Fig. 1)

Swerv - ing through the street,

w/Rhy. Fig. 1 (2 times)

drunk as fuck. Search - ing for an o - pen store, I think I'm out of luck.

May - be I'll find a mad moth - er on pa - trol.

Faster  $\text{♩} = 244$   
Double time feel

(end double time feel)

N.C.

Hit her car, smash her up. Pull her out, beat her up. Take her mon - ey, run her

Gtrs. I & II



Tempo I  
Guitar solo  
w/Rhy. Fig. 1 (8 times)  
G5 A $\flat$ 5 E $\flat$ 5

A $\flat$ 5

down.

Fdbk.

\*Gtr. III

Gtr. III

1/2

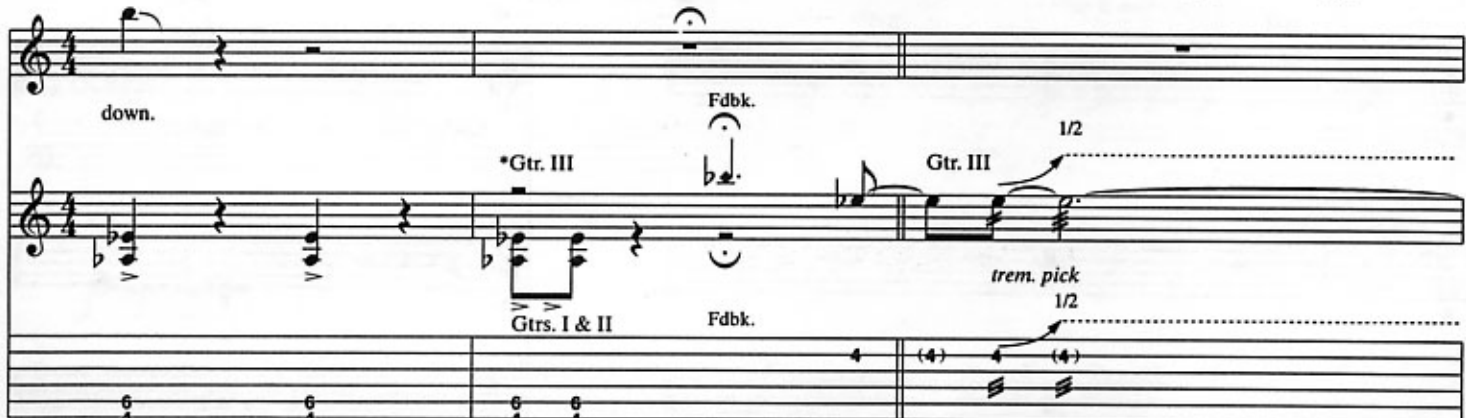
trem. pick  
1/2

Gtrs. I & II

Fdbk.

\*w/wah as filter

Fdbk  
pitch: B $\flat$





The image shows a musical score for the song "The Wind" by The Beatles. It consists of two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff is in treble clef with a key signature of one flat (B-flat). The bass staff is in bass clef with a key signature of one flat (B-flat). The score is divided into measures by vertical bar lines. Above the guitar staff, there are chord symbols: D5, Db5, G5, Ab5, Eb5, D5, and Db5. Above the bass staff, there are annotations: "A.H. (15ma)", "A.H.", and "A.H. pitch: G". The guitar staff has various annotations: "hold bend" under the first measure, "trem. bar" under the second measure, and "sl." under the final measure. The bass staff has annotations: "4" under the first measure, "9" under the second measure, and "(9)" under the final measure. There are also numerical annotations: "2 1/2" and "\*1/2" above the guitar staff, and "2 1/2" and "\*1" above the bass staff. A bracket labeled "\*Pull bar up." is positioned below the bass staff. The score is for a guitar and bass duo, with the guitar part featuring a melodic line and the bass part providing a rhythmic foundation.

The musical score for 'The Wind' by Gustav Mahler, measures 1-10, is presented in two staves. The top staff is a treble clef with a key signature of one flat (B-flat major/D minor). The bottom staff is a bass clef. The melody in the top staff features various intervals and accidentals, with fingerings indicated by numbers 1-5. The bass line in the bottom staff is a single-note line with specific fingerings (8, 19, 13, 12, 13, 14, 12, 15, 15, 20, 18) and dynamic markings. Above the bass line, there are vibrato and tremolo markings with durations. The score includes a key signature change from B-flat major to D minor at measure 5. The tempo is marked 'Allegretto' and the time signature is 3/4. The score is for a single instrument, likely a flute or a similar woodwind instrument.

Measure 1: G5, A♭5, E♭5, D5, H, D♭5, G5, A♭5, E♭5, D5. Fingerings: 2½, 2½, 1½, 1, 1½. Dynamics: *vib. w/bar*, *trem. bar*.  
 Measure 2: 8, 19, 13, 12, 13, 14, 12, 15, 15, 20, 18. Fingerings: 2½, 2½, 1½, 1, 1½. Dynamics: *vib. w/bar*, *trem. bar*.  
 Measure 3: 8, 19, 13, 12, 13, 14, 12, 15, 15, 20, 18. Fingerings: 2½, 2½, 1½, 1, 1½. Dynamics: *vib. w/bar*, *trem. bar*.  
 Measure 4: 8, 19, 13, 12, 13, 14, 12, 15, 15, 20, 18. Fingerings: 2½, 2½, 1½, 1, 1½. Dynamics: *vib. w/bar*, *trem. bar*.  
 Measure 5: 8, 19, 13, 12, 13, 14, 12, 15, 15, 20, 18. Fingerings: 2½, 2½, 1½, 1, 1½. Dynamics: *vib. w/bar*, *trem. bar*.  
 Measure 6: 8, 19, 13, 12, 13, 14, 12, 15, 15, 20, 18. Fingerings: 2½, 2½, 1½, 1, 1½. Dynamics: *vib. w/bar*, *trem. bar*.  
 Measure 7: 8, 19, 13, 12, 13, 14, 12, 15, 15, 20, 18. Fingerings: 2½, 2½, 1½, 1, 1½. Dynamics: *vib. w/bar*, *trem. bar*.  
 Measure 8: 8, 19, 13, 12, 13, 14, 12, 15, 15, 20, 18. Fingerings: 2½, 2½, 1½, 1, 1½. Dynamics: *vib. w/bar*, *trem. bar*.  
 Measure 9: 8, 19, 13, 12, 13, 14, 12, 15, 15, 20, 18. Fingerings: 2½, 2½, 1½, 1, 1½. Dynamics: *vib. w/bar*, *trem. bar*.  
 Measure 10: 8, 19, 13, 12, 13, 14, 12, 15, 15, 20, 18. Fingerings: 2½, 2½, 1½, 1, 1½. Dynamics: *vib. w/bar*, *trem. bar*.

\*Depress bar before striking note (next 2 bars).  
 \*Pull bar up.

D5  
8va ..... D♭5 8va ..... G5 A♭5 E♭5 D5 D♭5

Depress bar before striking note (next 2 bars).

Full bar up.

loco

vib. w/bar

(10) (10)

0 0 0 20 19

trem. bar

\*1½

H TP P H TP TP T TP TP TP TP T sl.

3 6 6 3

\*1½

H TP P H TP TP T TP TP TP TP T sl.

15 17 15 12 14 16 12 16 14 16 16 12 16 14 16 12 16 12 16

\*Depress bar before striking note.

G5                      A♭5   E♭5                      D5                      D♭5                      G5                      A♭5   E♭5

*loco*  
 1½  
 trem. bar  
 1½  
 A.H. (8va)  
 Harm. \*2  
 sl.  
 A.H.  
 Harm. \*2  
 trem. bar  
 15 sl. 19  
 \*Depress bar before striking note.

D5 D♭5 G5 A♭5 E♭5 D5 8va D♭5

semi-harm. trem. bar

trem. bar

\*Pull bar up.

sl.

2nd Verse  
w/Rhy. Fig. 1 (2 times)

G5 A♭5 E♭5 D5 D♭5 G5 A♭5 E♭5

Can't find an - y beer, it's way past two. — There's just one thing

8va Full Fdbk. (8va) Full Fdbk.

10

Fdbk. pitch: B Fdbk. pitch: F♯

**Tempo II**  
**Double time feel**

D5 D♭5 N.C.

we can do. — Hit her car, smash it up. Pull her out, beat her up.

(Gtr. III out) Gtrs. I & II

pick slide (steady gliss)

(end double time feel)

E5

Take her mon - ey, run her down. Drive her face out of town. — (Gtr. II out)

G5 G♭5 F5 E5 G5 G♭5 F5 E5

Drunk driv - ers a - gainst mad moth - ers!

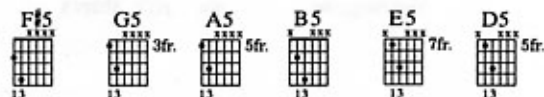
Gtr. I Gtrs. I & II

trem. pick

9 12 11 10 9 7 12 11 10 9 7

# I HATE YOU

Words and Music by Eric "Joie" Mastrokolas,  
Brett Dodwell and Nicki Sicki



Tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$

Moderate Rock  $\text{♩} = 156$

Intro (High-hat)  $\text{f}$   $\text{F}\sharp 5$   $\text{G}5$   $\text{sl.}$   $\text{Gtrs. I \& II}$   $\text{*slight P.M.}$   $\text{slight P.M.}$

A5  $\text{G}5$   $\text{w/Fill 1}$   $\text{F}\sharp 5$   $\text{*Refers to Gtr. I only (next 6 bars).}$   $\text{Gtrs. I \& II}$   $\text{slight P.M.}$   $\text{slight P.M.}$

G5  $\text{slight P.M.}$   $\text{A5}$   $\text{G}5$   $\text{w/Fill 2}$   $\text{F}\sharp 5$   $\text{Gtr. II}$

2. You

1st, 2nd, 3rd Verses

Rhy. Fig. 1 (Gtrs. I & II)  $\text{F}\sharp 5$   $\text{P.M.}$   $\text{G}5$   $\text{P.M.}$   $\text{A5}$   $\text{G}5$

1.3. You were just a waste of sperm. The way you look makes my  
walk a - round like a fuck - in' dick. And ev - 'ry time you're near you know I

Fill 1 (Gtr. II)

Full (cont. in slashes)  $\text{sl.}$   
 $\text{semi-harm.}$   $\text{Full}$   $\text{sl.}$

Fill 2 (Gtr. I)

FIS

(end Rhy. Fig. 1)

GS

P.M.

P.M.

P.M.

turn. —  
sick. —

The way you think is  
You're so stu - pid, there's

no way at all.—  
noth - ing in your head.

A5

G5

FIS

(Gtr. I cont. in notation)

God,  
God,

you  
how

I

real  
real

thin  
wis

got  
were

balls. — }  
dead. — }

### Chorus

BS

Gtr.

ES

D5

I

**hate**

you.

Ain't -


Gtr. I

Full

Full

\*Substitute cue notes 3rd time only (next 6 bars).

Fill 3



Full *sl.*

4 (4) 16

4  
2



[illegible][illegible][illegible]

A5

Guitar solo  
w/Rhy. Fig. 1 (4 times)  
F#5

thing you do.

8va

sl.

Full

(12)  
(15)

12 12 12 12 12 15 20

17 17 17 17 17 20

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part on a treble clef staff and a piano part on a grand staff (treble and bass clefs). The guitar part is written in D major (two sharps) and features various dynamics and articulations such as "Full", "sl.", and "st. sl.". Chord symbols G5, A5, G5, and F#5 are indicated above the staff. The piano part includes fingerings (e.g., 19, 22, 20) and dynamics like "Full" and "sl.". The score is divided into measures by vertical bar lines.

[illegible]

A5 G5 F#5

8va

Gtr. IV Harm. (8va)

1/2

trem. bar

1/2

Harm.

5 5 5

\*Don't pick.

\*Let last notes fade over next bar. (Gtr. III is then out.)

G5 A5 G5

1/2

trem. bar

1/2

P

P

F#5

G5 Harm. (8va)

2 2 2

2 1/2

Harm.

2 1/2

\*Pull bar up.

A5 G5 F#5

D.S. al Coda

(Gtr. IV out)

sl.

10

\*w/Rhy. Fill 1

D5

A5

F#5

Gtrs. I & II

\*sl.

Coda

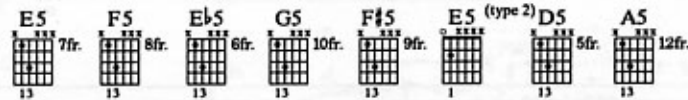
and ev - 'ry - thing you do.

\*w/ variations ad lib

\*Slide refers to Gtr. II only.

# SPIRITUAL LAW

Words and Music by Alfonso Agnew, Rikk Agnew, Casey Royer, Fred Traccone, John Calabro and John Wilson Knight



Tune down 1/2 step:

- ⑥=E♭ ③=G♭  
⑤=A♭ ②=B♭  
④=D♭ ①=E♭

**Moderate Rock** ♩ = 112

Intro N.C. A5/E *Play 4 times*  
\*w/trem. bar effects ad lib (Gtr. III) (4th time cont. in slashes)  
Gtrs. I & II

P.M. 3 2 2 3 2 2 3 2 3 2 2 3 2 2 3 0

\*1st time only, Gtr. III is tacet during 1st bar.  
4th time, play pick slide in 2nd bar. Gtr. III is then out.

**Faster** ♩ = 208  
**Double time feel**  
1st Verse

Rhy. Fig. 1 (Gtrs. I & II) E5 F5 Eb5 E5 F5 Eb5 G5 F#5 (end Rhy. Fig. 1)

It's time — to be born a - gain. Don't talk a - bout sex, that's a sin. Con -

\*Indicates trem. pick (throughout).

w/Rhy. Fig. 1 (2 times)

E5 F5 Eb5 E5 F5 Eb5 G5 F#5

fess your e - vils to the man. He'll — do ev - 'ry - thing he can.

E5 F5 Eb5 E5 F5 Eb5 G5 F#5

Don't go to mass, you'll go to hell. We'll all be there, it - 'll be swell.

Rhy. Fig. 1A (Gtrs. I & II) E5 E5 (type 2) (end Rhy. Fig. 1A)

Rul - ing your lives with such lies. Weak won't sur - vive.



Chorus  
Rhy. Fig. 2 E5 F5 E5 D5 *sl.*

We're be - ing sucked up — in - to the vac - uum cul - ture. This way, this way.

(end Rhy. Fig. 2) G5 A5 E5 F5 E5

It's too late, you're ad - dict - ed. Come on, con - trol your-self... Snatch that bot - tle off the shelf.

w/Rhy. Fig. 1 D5 E5 F5 Eb5 E5 F5 Eb5 G5 F#5

You're trapped now with the spir - it - u'l law, spir - it - u'l law.

2nd Verse  
w/Rhy. Fig. 1 (2 times) E5 F5 Eb5 E5 F5 Eb5 G5 F#5 E5 F5 Eb5

Fid - dle with your ro - sar - ies, ho - ly wa - ter makes me bleed. Touch that cross to my head.

E5 F5 Eb5 G5 F#5 w/Rhy. Fig. 1A E5 E5 (type 2)

It might burn but I won't be dead. Go burn your ro - sa - ries, go burn it all.

Chorus  
w/Rhy. Fig. 2 (1½ times) E5 F5 E5

Death to us all! It's time to con - cen - trate. Mind - less sheep, don't be late.

D5 G5 A5 E5

You'll be slammed, you'll be mauled, you'll be thrown in - to the wall... Ev - 'ry - bod - y thinks it's cool

F5 E5 D5 G5 *sl.*

tan - ning out - side Dad - dy's pool. I think it's way too late, — time to re - gen - er - ate. You're

ES

hurt.

in fractions, \_\_\_\_\_

you know it.

**It's**

*To Coda* 

not too late,— it's not too late.— You're hurt.

in - frac - tions, \_\_\_\_\_ you

(end double time feel)  
(cont. in notation)

know it.

There's one chance left.

Get on your knees...

Drink the wine.

**Slower ♩ = 148**

Chew the wa - fer. \_\_\_\_\_

Gtrs. I & II

51

### Bridge

Peo - ple scream - ing, can I be dream - ing?

•P.M.-

(9)

\*Refers to Gtr. I only.

w/Rhy. Fill 1  
B5

Half time feel  
A5

B5

Is this the truth?— I can't tell wheth - er this is

Gtr. I

sl.

Rhy. Fig. 3 (Gtrs. I & II)

C5

B5

heav - en or hell.

Gtr. II

sl.

Gtr. I

sl.

Gtrs. I & II

A5

B5

C5

N.C.(B)

Wolf - bane and the sound of a sil - ver bell.

(end Rhy. Fig. 3)

P.M.

Rhy. Fill 1 (Gtr. II)

A.H.  
(15ma)

sl.

A.H.

sl.

A.H. pitch: D#





G5 F#5 E5 F5 Eb5 E5 F5 Eb5

Man don't lie, — why they do cry? —

G5 F#5 E5 F5 Eb5 E5 F5 Eb5

Man don't lie, — why do they cry? —

G5 F#5 E5 E5 (type 2) D.S. al Coda

w/Rhy. Fig. 1A

Rul - ing your lives with such lies. Weak won't sur - vive.

Coda Gtrs. D5 I & II. G5 sl. E5 F5

know it. It's not too late, it's not too late. Spir - it - u - al law, — no way.

D5 G5 E5 F5 D5 G5

I wan - na see Christ to - day. Spir - it - u - al law, — no way. I wan - na see Christ to - day.

E5 F5 D5 G5 E5 F5

Spir - it - u - al law, — no way. I wan - na see Christ to - day. Spir - it - u - al law, — no way.

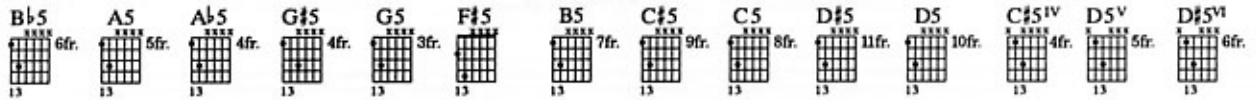
D5 Free time G5 w/slides ad lib (Gtr. II) (Gtr. II tacet) Gtr. I

I wan - na see Christ to - day. —

\*Tie refers to Gtr. I only.

# MR. FREEZE

Words and Music by  
Kyle Toucher



Tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$

Fast Rock  $\text{♩} = 208$

\*Gtr. II

(cont. in notation)

Riff A (Gtr. I)

\*Play slashes 2nd time only; 1st time tacet.

N.C.

Gtrs. I & II

1st, 2nd Verses  
w/Riff A (3½ times) (Gtrs. I & II)

N.C.

1. Will you be the luck - y one  
2. Will you flee — un - der - ground

who will see the dead - ly one?  
once the plague has scorched the ground?

w/Rhy. Fill 1

You will die — on your knees  
You will die — on your knees

by the hand of Mis - ter Freeze.  
by the hand of Mis - ter Freeze.

Rhy. Fill 1 (Gtrs. I & II) (cont. in slashes)

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**Chorus**  
Rhy. Fill 2.....

Gtrs. I & II B $\flat$ 5 A5 A $\flat$ 5 B $\flat$ 5 A5 A $\flat$ 5

Will you see when the rest are blind?— Will you re - main fro - zen in time?—  
Hor - ror waits for those who re - main. Ice - cold blood stops in their veins.

2nd time substitute Rhy. Fill 2

B $\flat$ 5 A5 A $\flat$ 5 B $\flat$ 5 A5 A $\flat$ 5 A5 A $\flat$ 5 (cont. in notation)

**Double time feel**  
E $\flat$ 5 E5 E $\flat$ 5 N.C.

Rhy. Fig. 1 (Gtrs. I & II)

(end Rhy. Fig. 1)

H H

P.M. ....

**Bridge**  
w/Rhy. Fig. 1 (4 times)

E $\flat$ 5 E5 E $\flat$ 5 N.C. E $\flat$ 5 E5 E $\flat$ 5 N.C.

Arm your - selves to the teeth. Re - pel the threat of Mis - ter Freeze.

(end double time feel)

E $\flat$ 5 E5 E $\flat$ 5 N.C. E $\flat$ 5 E5 E $\flat$ 5 N.C.

See the blood drop in your eyes. See your fam - 'ly burned a - live.

**Slower** ♩ = 120

Rhy. Fig. 2 (Gtrs. I & II) G $\sharp$ 5 G5 F $\sharp$ 5 G $\sharp$ 5 G5 F $\sharp$ 5

I don't e - ven— know you, I just know where you live.— I've

(end Rhy. Fig. 2)

G $\sharp$ 5 G5 F $\sharp$ 5 G $\sharp$ 5 G5 F $\sharp$ 5

raid - ed your child's bed - room, burned his vir - gin skin.— I

rade you down— the street— car - ry - ing an i - ron cross.—

Guitar solo  
w/Rhy. Fig. 2  
G#5

w/Rhy. Fig. 2

G♯5 G5 F♯5 G♯5 G5 F♯5

Gtr. III

w/wah as filter

trem. bar

Harm. (8va)

6

5

**Tempo I**  
**Double time feel**  
w/Rhy. Fig. 1 (2 times)

Andante

Key: B-flat

Tempo: Andante

Chord labels: Eb5, E5, Eb5, N.C., Eb5, E5, Eb5, N.C.

Ornament labels: \*4 1/2, Harm. (8va), trem. bar, \*4 1/2, Harm.

Measure numbers: 12, (12), (12), 5, (5)

\*Depress bar before striking note.

\*Bar at normal position



Bridge  
w/Rhy. Fig. 1 (4 times)  
w/\*trem. bar effects ad lib (Gtr. III)



o - ceans have been ripped a - way.  
\*Next 8 bars only



Af - ter to - day's — cat - a - cly - sm,



men re - sort to can - ni - bal - i - sm. I'll

**Tempo II**  
w/Rhy. Fig. 2



rape all you care — for, then I'll fuck you in — the ass. —



I'm so fuck - ing hap - py that I'll kick your face and laugh. — To -



day's war sto - ries ig - nite the T - V screen. There's



blood on your pil - low, — this is no bad dream. — You



try to speak — with rea - son, but all you can do is scream! —

**Tempo I**  
**Double time feel**  
 Outro solo  
 w/Rhy. Fig. 1 (6 times)

E♭5 E5 E♭5 N.C.

Gtr. III  
 8va

w/wah as filter  
 trem. pick

E♭5 E5 E♭5 N.C. loco

E♭5 E5 E♭5 N.C. E♭5 E5 E♭5

trem. pick  
 P.M.

sl.

N.C. E♭5 E5 E♭5 N.C. Harm. (8va)

slack

\*1 \*1½ \*\* 1½

trem. bar slack

\*vib. w/bar

Harm.

\*Depress bar before striking note.

\*\*Bar at normal position.

\*Next 3 bars

[illegible]

# VIOLENT PACIFICATION

Words by Kurt Brecht  
Music by Spike Cassidy

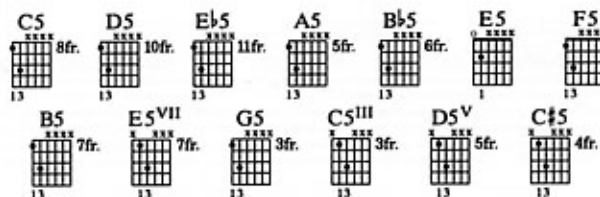
Tune down 1/2 step:

⑥=E♭ ③=G♭  
⑤=A♭ ②=B♭  
④=D♭ ①=E♭

Fast Rock ♩ = 348

N.C.

Gtrs. I & II



(Bass) 4



C5 D5 E♭5 C5 A5 B♭5 C5 D5 E♭5

Forc - es u - nit - ed, the choice is yours. Kill be - fore you kill each oth - er. Forc - es u - nit - ed, the choice is

C5 A5 B♭5 C5 D5 E♭5 C5 A5 B♭5

yours. Kill be - fore you kill each oth - er. Forc - es u - nit - ed, the choice is yours. Kill be - fore you kill each oth - er.

C5 D5 E♭5 C5 A5 B♭5 E5

Forc - es u - nit - ed, the choice is yours. Kill be - fore you kill each oth - er. Vi

F5 A5 B♭5

'lent pac - i - fi - ca tion.

E5 F5 A5 B♭5 (cont. in notation)

Vi 'lent pac - i - fi - ca tion.



1.

C5 C#5 D5 D#5

Gtrs. I & II

5 5 5 5 5 5 5 5 6 6 6 6 6 6 6 6 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8

E5 F5 F#5 G5

9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 11 11 11 11 11 11 11 12 12 12 12 12 12 12 12

2.

G5 G#5 F5 E5

Gtrs. I & II

12 12 12 12 12 12 12 11 11 11 11 11 11 11 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9

E#5 D5 D#5 C5

8 8 8 8 8 8 8 7 7 7 7 7 7 7 7 6 6 6 6 6 6 6 5 5 5 5 5 5 5 5

B5

Slower ♩ = 140

\*w/overdubbed fdbk:

(cont. in slashes)

4 2 (4) (2) (4) (2) 17 5 7 7 9

\*Fdbk, pitch: F#  
Fade in.

sl.

B5 E5<sup>VII</sup> B5

\*P.M. P.M.

Vi - 'lent pac - i - fi - ca - tion. Vi - 'lent pac - i - fi -

\*Refers to Gtr. I only (next 18 bars).

G5 A5 B5 E5<sup>VII</sup> *sl.*

ca - tion. Vi - 'lent pac - i - fi - ca - tion. We'll

C5<sup>III</sup> D5<sup>V</sup>

P.M. P.M.

force you to be nice to each oth - er, kill you be - fore you

C#5 B5 G5 A5 B5

P.M.

kill each oth - er. Vi - 'lent pac - i - fi - ca - tion.

E5<sup>VII</sup> B5

P.M. P.M.

Vi - 'lent pac - i - fi - ca - tion. Vi - 'lent pac - i - fi -

G5 A5 B5 E5<sup>VII</sup> *sl.*

ca - tion. Vi - 'lent pac - i - fi - ca - tion. We'll

C5<sup>III</sup> D5<sup>V</sup>

force you to be nice to each oth - er, kill you be - fore you

C#5 B5

*sl.* (Gtrs. out)

kill each oth - er. Vi - 'lent pac - i - fi - ca - tion.

Vi - 'lent pac - i - fi - ca - tion.

N.C.(E5) (Bass) (F5) (A5) (Bb5)

E5 F5 A5 Gtr. I

Gtr. II

*mp* *mp* *mp* *sl.*

\*Vol. knob swell (next 4 bars)

E5 F5 A5

Vi - 'lent pac - i - fi - ca

*f*

1. Bb5 2. Bb5

tion. tion.

(cont. in slashes)

\*grad. accel. pick scrape *sl.*

15 13 15 13 12 *sl.*

\*Tempo gradually increases till end, where Tempo I ( $\text{♩} = 348$ ) is reached.

Gtrs. I & II E5 F5 A5 Bb5

PM.

Vi 'lent pac-i - fi - ca - tion.

E5 F5 A5 Bb5

Vi - 'lent pac-i - fi - ca - tion.

2. Bb5 E5 F5

tion.

1. Bb5 2. Bb5 (cont. in notation) sl.

C5 C#5 D5 D#5

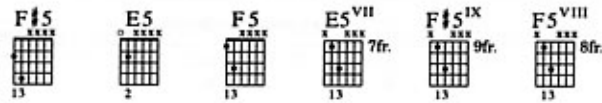
Gtrs. I & II

E5 F5 F#5 G5



# RICHARD HUNG HIMSELF

Words and Music by  
Casey Royer



Tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$

Moderate Rock  $\text{♩} = 144$

1st, 2nd, 3rd Verses  
3rd time substitute Rhy. Fig. 1A (4 times)

Chords: F#5 A5 G#5 E5 F5

1. Nec - dles stabbed in - to the walls,  
2.3. See additional lyrics

Gtrs. I & II Rhy. Fig. 1 (end Rhy. Fig. 1)

*f* let ring .....4 *sl.* P.M. ....4

\*On repeat, beat 1 is tied, not struck.

w/Rhy. Fig. 1 (3 times)

Chords: F#5 A5 G#5 E5 F5 F#5 A5

the ex - e - cu - tion - er's cur - tain call. Fight - ing back, he felt his life

Chords: G#5 E5 F5 F#5 A5 G#5 E5 F5

drown - ing and there was no way out. 'Cause Rich - ard

Rhy. Fig. 1A (Gtrs. I & II)

P.M. ....4 *sl.*

4 4 4 4 7 7 7 7 6 6 6 6 2 2 3 3

2 2 2 2 5 5 5 5 4 4 4 4 0 0 1 1

*sl.*

**Chorus**  
Gtrs. I & II F#5 E5 F5 F#5 E5 F5 F#5  
P.M. ....

hung him - self, Rich - ard hung him - self. It hap - pened just the oth - er day.

To Coda  
E5 F5 F#5  
P.M. ....

Je - sus caught and pushed him off the shelf. He

1. Rhy. Fill 1 Rhy. Fig. 2 (cont. in notation)  
E5 F#5 F5 E5 F5 F#5 F5 E5 F5 F#5  
P.M. ....

thought he'd find a bet - ter way with slash - ing and stab - bing and maim - ing and ram - ming. 2. Death -

2. (cont. in notation)  
F5 E5 F5 F#5 F5 E5 F5 F#5  
P.M. ....

nee - dles, in - ject - ing and shoot - ing sub - cu - ta - ne - ous - ly.

**Bridge**  
A5 G#5 E5 F5 B5  
Slower ♩ = 104

His life sud - den - ly flashed right be - fore his eyes.

Gtrs. I & II  
sl. P.M. ....

(4) 4 7 7 6 6 2 2 3 3 4 4 4 4 4  
2 5 5 4 4 0 0 1 1 2 2 2 2 2  
sl.

What a swing - ing guy. Turn - ing gray with mold. This is when he died.

*sim.*

4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

N.C. B5

Give it up, give it up, throw it all a - way. Burn - ing ac - id bath.

P.M.

2 1 0 2 1 0 2 1 0 2 1 0 2 1 0 2 1 0 2 1 0 4 4 4 4 4 2 2 2 2 2

Pul - mo - nar - y wrath. Feel the boil - ing surge. It won't let you go.

*sim.*

\*Gtr. II only  
1/2  
trem. bar  
1/2

4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0

N.C.

Throw it all a - way. Throw it all a -

Gtrs. I & II Gtr. I Gtr. II

2 2 1 0 2 2 2 1 0 2 2 2 1 0 2 2 1 0

F#5 F5 E5 F#5 F5 E5

way. \_\_\_\_\_ Throw it all a... Throw it all a...

Gtr. II

Gtr. I

grad. accel.

\*Gtr. I indicated to left of slashes in TAB.

D.S. (Tempo I) al Coda

F#5 F5 E5 F#5 F5 E5

Throw it all a way. \_\_\_\_\_

w/\*Rhy. Fill 1 (Gtr. II)

w/\*Rhy. Fig. 2 (8 times) (Gtr. II)

Rhy. Fig. 2A

w/Rhy. Fig. 2A (7 times)

Coda

Gtr. I

P.M. ....

thought he'd find a bet - ter way with slash - ing and stab - bing and rip - ping and stab - bing and

\*Omit P.M.

shred - ding and slash - ing and shred - ding and stab - bing and rip - ping and tear - ing, at -

tack - ing and maim - ing and tak - ing the bod - y that God gave

w/Rhy. Fig. 2A (7 times) (Gtrs. I & II)

to you. \_\_\_\_\_



F5 VIII E5 VII F5 VIII F#5 IX F5 VIII E5 VII F5 VIII F#5 IX F5 VIII E5 VII F5 VIII F#5 IX

I got - ta get out.

F5 VIII E5 VII F5 VIII F#5 IX Gtrs. I & II F5 VIII E5 VII F5 VIII (cont. in notation) F#5 IX

N.C.

(Spoken:) 'Cause Richard

Gtrs. I & II

sl. sl. pick slide (steady gliss.)

Gtrs. I & II

\*Gtr. I plays lower notes only;  
Gtr. II plays higher notes only.  
Vib. refers to both gtrs.

Outro  
w/Rhy. Fig. 1A (4 times)  
\*w/trem. bar effects ad lib (Gtrs. III & IV)

F#5 A5 G#5 E5 F5 F#5 A5 G#5 E5 F5

hung himself. 'Cause Richard swung himself. 'Cause

\*Next 8 bars only

F#5 A5 G#5 E5 F5 F#5 A5 G#5 E5 F5

Richard strung himself. The needle, it stung itself.

w/Rhy. Fig. 1 (4 times)

F#5 A5 G#5 E5 F5 F#5 A5

It pulled him right off the fuckin' shelf. That poor bastard,

Gtr. V

w/wah as filter

11	11	11	11	11	11	11	11	11	11	11	11	11	11	11
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9

G#5 E5 F5 F#5 A5 G#5 E5 F5

man, he hung himself. That fuck - in'

F#5 A5 G#5 E5 F5 Gtrs. I & II F#5 w/trem. bar effects ad lib (Gtrs. III & IV)

dick hung him - self!

sl. sl.

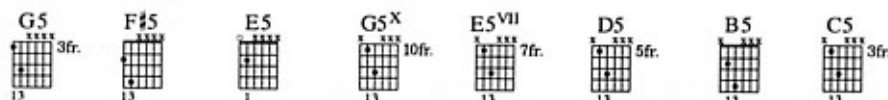
#### Additional Lyrics

2. Death room with black curtains where his clothes once laid,  
The roof kicked out and the rope tied to the rafters.  
A quick kick of the chair and it was all through.  
If Richie only knew. (*To Chorus*)
3. Swinging in his room, Richie won't come out to play.  
That poor bastard hung himself the other day.  
Oh, how the years seem to fly by.  
Is death the final high? (*To Chorus*)

# I'M GONNA BE YOUR GOD

## (I WANNA BE YOUR DOG)

Words and Music by James Osterberg, Jr.,  
Scott Asheton, Ron Asheton and David Alexander



Tune down 1/2 step:

- ⑥ = E $\flat$     ③ = G $\flat$   
⑤ = A $\flat$     ② = B $\flat$   
④ = D $\flat$     ① = E $\flat$

Moderate Rock  $\text{♩} = 156$

**Intro**

G5/E Gtr. I F#5/E E5 G5 Gtr. II *sl.* (cont in notation)

G5/E F#5/E E5 G5/E F#5/E E5

Rhy. Fig. 1 (Gtrs. I & II) (end Rhy. Fig. 1) 1. I'm (cont. in slashes)

1st, 2nd Verses

Rhy. Fig. 2 (Gtrs. I & II) P.M. (end Rhy. Fig. 2) w/Rhy. Fig. 2 (6 times) G5 F#5

all jacked up, I want you here—

2. See additional lyrics

E5 G5 F#5 E5

in my room. I want you, dear.

G5 F#5 E5 G5 F#5

And now it's time to

E5 G5 F#5 E5

bur - y my face

G5 F#5 E5

tween your legs with my tongue in that spe - cial place.

2nd time substitute Rhy. Fig. 2

G5 F#5

Gtrs. I & II

P.M.

E5 G5/E F#5/E E5

Now I'm gon - na be your god.

Chorus w/Rhy. Fig. 1 (3 times)

G5/E F#5/E E5

Now I'm gon - na be your god. I'm gon - na

1. G5/E F#5/E

E5 Rhy. Fig. 3 (Gtrs. I & II) G5<sup>x</sup> E5<sup>vii</sup> D5 B5

be your god.

C5 (end Rhy. Fig. 3) E5

be your god.

P.M.

G5 F#5 E5

be your god.

sl.

G5 F#5 E5 G5 F#5

be your god.

E5 G5 F#5 E5

be your god.



2. w/Rhy. Figs. 3 (Gtr. I) & 3A  
G5<sup>x</sup> E5<sup>VII</sup>

G5/E F#5/E E5

I'm gon - na be your fuck - in' god.

D5 B5 C5

Gtr. III

sl. sl. sl. 3

12 9 5 7 7 9 7 9 12 9 12 14 12 14

E5 (Gtr. I out) Guitar solo

Gtrs. I & II pick slide Rhy. Fig. 4 (Gtr. II) G5 F#5

trem. bar 2 1/4 Full Full

12 (12) 0 15 15 (15)

E5 (end Rhy. Fig. 4) w/Rhy. Fig. 4 (3 times) F#5

G5

3 sl. sl.

12 15 10 15 10 12 (12) 5 12 12 10 15 10 15 12 14 14 15 14 12 15 10 12 10 15 12

Rhy. Fig. 3A (Gtr. II) (cont. in slashes)

P.M. .... 4

12 9 9 7 4 4 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

3. I'm

3rd Verse  
N.C.(G5) (F#5) (E5) (G5) (F#5)

all jackd up, I want you here

Gtrs. II & III \*1/2 slack (Gtrs II & III out)

trem. bar \*1/2 slack

5 0 (0)

\*Pull bar up.

(E5) (G5) (F#5) (E5)

in my room. I want you, dear.

(G5) (F#5) (E5) (G5) (F#5)

Now I'm read - y to

Gtrs. I & II =

E5 G5 F#5 E5

make you cum and

G5 F#5 E5 G5 F#5

fuck like dogs all night long.

Chorus w/Rhy. Fig. 1 (3 times)

E5 G5/E F#5/E E5

I'm gon - na be your god.

G5/E F#5/E E5 G5/E F#5/E E5

I'm gon - na be your god. I'm gon - na be your fuck - in' god.

G5<sup>x</sup> E5<sup>vii</sup> D5 B5 C5

Gtr. I Gtr. II

P.M.

Free time

E5

trem. bar

\*Depress bar before striking note.

### Additional Lyrics

- Now I'm ready to close my eyes  
To feel that warm deep throat action.  
Now I'm ready to make you cum  
And fuck like dogs all night long. (To Chorus)

# GEMINI

Words by Tom Araya  
Music by Kerry King

Tune down  
one whole step:

⑥=D ③=F  
⑤=G ②=A  
④=C ①=D



Moderate Rock  $\text{♩} = 116$   
Half time feel

Play 4 times

Intro E5 Rhy. Fig. 1 (Gtrs. I & II) F5 (end Rhy. Fig. 1)

N.C. Rhy. Fig. 2 E5 F5 G5 F#5 F5 E5 (end Rhy. Fig. 2)

1st Verse N.C. Rhy. Fig. 2A

En - dure the pain, you know my name.

E5 F5 G5 F#5 F5 E5 (end Rhy. Fig. 2A)

I am your soul in - sane.



w/Rhy. Fig. 2A (2 times)

N.C.

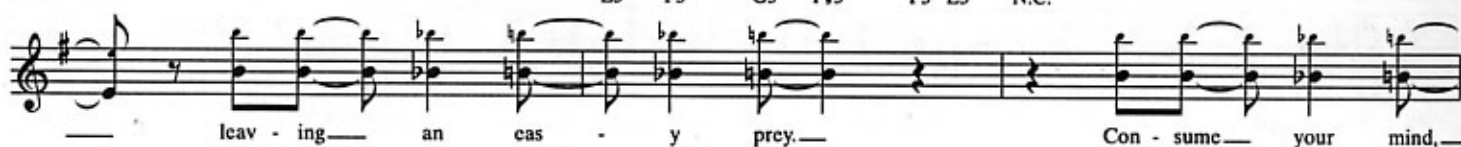


E5 F5 G5 F#5 F5 F5 N.C.



w/Rhy. Fig. 2

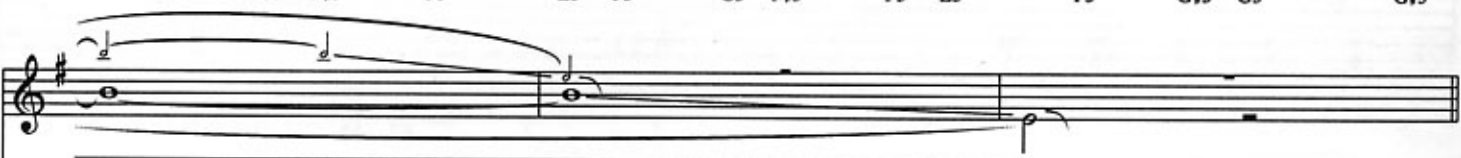
E5 F5 G5 F#5 F5 E5 N.C.



E5 F5 G5 F#5 F5 E5



F5 G5 F#5 F5 E5 F5 G5 F#5 F5 E5 F5 G5 G5 G#5

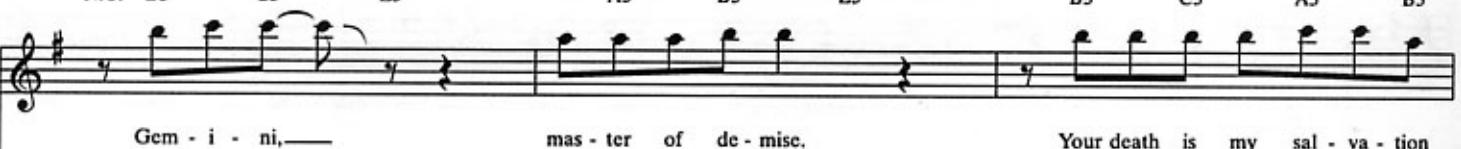


Gtrs. I & II



Chorus

N.C. B5 C5 E5 A5 B5 E5



w/Rhy. Fill 1  
N.C.

B5 C5 E5 A5 B5 E5

to a king - dom mine. My lord is my light, the mas - ter of dark - ness. Your

Gtr. II

Gtrs. I & II

sl. P.M. P.M.

(9) 0 1 3 2 3 2 0 9 9 10 (10) 2 2 2 2 7 7 9 (9) 2 2 2

sl. sl. sl. sl.

w/Rhy. Fill 2  
N.C.

B5 C5 A5 B5

death is my sal - va - tion to a king - dom mine.

Gtr. II

sl. sl.

2 9 9 10 (10) 7 7 9 (9) 0 1 3 2 3 2

sl. sl.

w/Rhy. Fig. 2

E5 F5 G5 F#5 F5 E5

2nd Verse  
w/Rhy. Fig. 2A (3 times)  
N.C.

You look at me with eyes of fate and see the graph -

E5 F5 G5 F#5 F5 E5 N.C.

ic truth. Your ig - no - rance can - not shield you

Rhy. Fill 1 (Gtr. I)

sl.

(9) 0 1 2 1 2 2

sl.

Rhy. Fill 2 (Gtr. I)

sl. P.M.

(9) 0 1 3 0 3 2

sl.

E5 F5 G5 F#5 F5 E5 N.C.

from your na - ked a - buse. Numb - ing of your

E5 F5 G5 F#5 F5 E5

mor - al sense, fac - ing re - al i - ty

w/Rhy. Fig. 2  
N.C.

E5 F5 G5 F#5 F5 E5

that life is un - con - di - tion - al and death is on - ly the be - gin -

F5 G5 F#5 F5 E5 F5 G5 F#5 F5 E5 F5 G#5 B5 Bb5 E5 F5 G5 F#5 F5 E5

ing.

Gtrs. I & II

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

2 3 0 5 4 0 3 2 3 0 5 4 0 3 2 2 3 0 6 0 9 8 2 3 0 5 4 0 3 2

F5 G5 F#5 F5 E5 F5 G5 F#5 F5 E5

P.M. P.M. P.M. P.M.

2 3 0 5 4 0 3 1 2 3 0 5 4 0 3 2

Guitar solo  
w/Rhy. Fig. 1 (3 3/4 times)  
E5

F5 G5 G#5

The pain will nev - er end!

8va .....  
\*Gtr. III 1 1/2  
slight rit. trem. bar a tempo vib. w/bar 1 1/2  
21 20 19 21 20  
2 3 0 3 5 0 5 6 2 3 0 3 5 6

\*Doubled by additional gtr.

[illegible]

*8va* .....

The musical score for '8va' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with notes and fingerings. The lower staff is a bass clef with a key signature of one sharp (F#). It contains a line of fingerings. The fingerings are: 19 20 22, 19 20 23 20, 19 19 20 19 20 19 19 20 19 19 23 20 20 19 19 20 19 19 19 23 23 20 19 23 23 20 20. The notes in the upper staff are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131,

[illegible]

\*A (② 22 fr.) is silently bent by same L.H. finger.

The musical score for 'F5' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a series of eighth notes, each marked with an upward-pointing arrow and the word 'Full'. A bracket labeled '8va' spans the first five notes. The sequence continues with a slur over a half note and a quarter note, both marked 'sl. loco'. This is followed by a triplet of eighth notes, then a half note, and finally another triplet of eighth notes. The bottom staff is in bass clef and contains fingerings for the notes above. It starts with five groups of '22' (fingerings for the first two notes of each eighth-note pair), followed by '(22)' under a slur. The rest of the staff contains various fingerings: 7, 6, 9, 9, 6, 7, 2, 3, 4, 5, 6, 4. Slurs are placed over the first two measures and the final two measures of the bottom staff, with 'sl.' written below each slur.

E5

A.H. (15ma) (cont. on lower staff)

sl.

A.H.

sl.

A.H. pitch: E

Gtrs. I & II E5 F5 E5 G5 F5 Rhy. Fig. 3 E5 G5 G#5 E5 F5 G5 E5 P.M. P.M.

Gtr. IV

sl.

1/2

8va.....

Gtr. III

sl.

1/2

sl. (Gtr. III out)

10 17 18 16 15 19 18 20 19 19 19 19 19

(end Rhy. Fig. 3)

G5 G#5 F5 G5 E5 F5 G5 F5 G5 F5

P.M.

Gtr. IV

1 1/2

P H P

7 8 10 10 7 7 8 10 7 8 10 7 8 10 10 8 7 10 8 10 8 10 (10) 10 8 10 8 10

w/Rhy. Fig. 3 (end half time feel)

E5 G5 G#5 E5 F5 G5 E5 G5 G#5 F5 G5 E5 F5 G5 F5 G5 F5

8va.....

sl.

accel.

sl.

(10) 7 7 8 8 5 5 5 4 6 5 6 5 19 18 17 18 20 19 18 19 21 20 19

sl.



Faster  $\text{♩} = 168$   
w/Fill 1

N.C.

\*Harm. (8va) 2½ 1½ 3½ (Gtr. IV out) 4½

\*trem. bar 2½ 1½ 3½ 4½

\*Harm. 5 (5) (5)

\*For next 3 bars, Gtr. IV is three gtrs. arr. for one.

Bridge

N.C.

Walk - ing slow, breath - ing heav - y, you can see death sweat.

How it shined, an ar - gu - ment out of con - trol in my mind.

E5

Gtr. I

F5

I'm here for the sole pur - pose of your death.

Rhy. Fig. 4 (Gtr. II)

(end Rhy. Fig. 4)

P.M. ....

w/Rhy. Fig. 4 (4 ½ times) (Gtrs. I & II)

E5

F5

G5

F5

E5

Walk - ing slow, breath - ing heav - y, you can see death sweat. I'm here for the

Fill 1 (Gtrs. I & II)

slack

trem. bar

slack

(Gtrs. I & II out)

F5 G5 F5 E5 F5 G5 F5

sole pur - pose of you death. Look in - to my eyes and see the rev - e - la - tions of your de - mise.

E5 F5 G5 F5 E5

Feel the pain that stabs at the cen - ter of your heart. Re - flec - tions

F5 G5 G#5 N.C.

of my soul, re - flec - tions of the dark.

Gtrs. I & II

P.M. P.M. P.M. P.M.

P.M. P.M. P.M. P.M.

P.M. P.M. P.M. P.M.

First system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and single notes. Below the staff, there are four groups of fret numbers: P.M. .... 4, P.M., P.M., and P.M. .... 4. The fret numbers are: 0 0 0 0 0 4 3 2, 0 3 2 1 0 2 2 1, 0 0 0 0 0 4 3 2.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and single notes. Below the staff, there are five groups of fret numbers: P.M., P.M., P.M. .... 4, P.M., and P.M. The fret numbers are: 0 3 3 2 0 3 2 1, 0 0 0 0 0 4 3 2, 0 3 3 2 0 2 2 1.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and single notes. Below the staff, there are three groups of fret numbers: P.M. .... 4, P.M., and P.M. The fret numbers are: 0 0 0 0 0 4 4 3, 0 3 3 2 0 2 2 1, 1 0 0. A 'p' (piano) marking is present under the final note.

Tempo I  
Half time feel

Outro  
E5

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and single notes. Below the staff, there are two groups of fret numbers: 4 2 2 0 and (4 2 2 0). A 'trem. bar' (tremolo bar) marking is present under the first group. The fret numbers are: 4 2 2 0, (4 2 2 0).

1.2.

F5

3.

F5

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and single notes. Below the staff, there are two groups of fret numbers: 2 0 and 2 0. The fret numbers are: 2 0, 2 0.

# • TABLATURE EXPLANATION/NOTATION LEGEND •

**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

1st string - High E			0
2nd string - B		10	0
3rd string - G		9	1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

5th string, 3rd fret      2nd string, 10th fret and 3rd string, 9th fret played together      an open E chord

## Definitions for Special Guitar Notation

**BEND:** Strike the note and bend up  $\frac{1}{2}$  step (one fret).



**BEND:** Strike the note and bend up a whole step (two frets).



**BEND AND RELEASE:** Strike the note and bend up  $\frac{1}{2}$  (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



**PRE-BEND:** Bend the note up  $\frac{1}{2}$  (or whole) step, then strike it.



**PRE-BEND AND RELEASE:** Bend the note up  $\frac{1}{2}$  (or whole) step, strike it and release the bend back to the original note.



**UNISON BEND:** Strike the two notes simultaneously and bend the lower note to the pitch of the higher.



**VIBRATO:** Vibrato the note by rapidly bending and releasing the string with a left-hand finger.



**WIDE OR EXAGGERATED VIBRATO:** Vibrato the pitch to a greater degree with a left-hand finger or the tremolo bar.



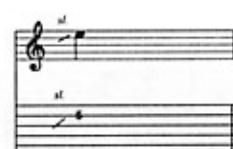
**SLIDE:** Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.



**SLIDE:** Same as above, except the second note is struck.



**SLIDE:** Slide up to the note indicated from a few frets below.



**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



**NATURAL HARMONIC:** With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.



**ARTIFICIAL HARMONIC:** Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.



**TREMOLO BAR:** Drop the note by the number of steps indicated, then return to original pitch.



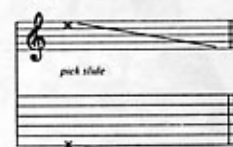
**PALM MUTE:** With the right hand, partially mute the note by lightly touching the string just before the bridge.



**MUFFLED STRINGS:** Lay the left hand across the strings without depressing them to the fret-board; strike the strings with the right hand, producing a percussive sound.



**PICK SLIDE:** Rub the pick edge down the length of the string to produce a scratchy sound.



**TREMOLO PICKING:** Pick the note as rapidly and continuously as possible.



**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.




**SINGLE-NOTE RHYTHM SLASHES:** The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.





**Disintegration/Free Money  
Verbal Abuse/Leeches  
Abolish Government/Superficial Love  
Can't Stand You  
Ddamm  
I Hate You  
Spiritual Law  
Mr. Freeze  
Violent Pacification  
Richard Hung Himself  
I'm Gonna Be Your God (I Wanna Be Your Dog)  
Gemini**

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